

CAPITOL CRISIS

NO.1
NOV. '80

a New MUSIC
Magazine



The stripes on your clothes
incriminate you.



Only YOU can determine the outcome
of your own destiny



This tabloid was not created equal.

ONLY 25¢

Well, here we are in this nation's capitol, trying to write about what's been coined The New Wave, since 1976But, have things really changed in the U.S. since The Sex Pistols???? We are pleased to observe that many bands have made creative attempts in the area and that the club scene has improved, but, somehow the depth of understanding with regard to the subculture from whence this music comes remains shallow. (Funny: though R&R was born in the U.S., it seems, as Johnny infers, " Yanks just don't understand rock; it's that simple." For the most part, Britain has done it better for the past five years.)

The purpose of this tabloid is to allow those unconfined persons, a part of this growing subculture, to be able to express and read about themselves. We admittedly are following in Great Britain's tradition of the punk tabloid. We are not profusely political, although we do wish to exercise our Freedom of Speech and encourage the popular (or not so popular) opinions within the confines of this powerful, though somewhat obscure, musical realm.

Rebellion induces thought and change which, given a cause, can become positive and viable. We must evolve and be open to change, and not be dictated to by the commercial music industry and commercial media. These powers should also awaken to the validity of the music discussed here or in other alternative music publications.

One thing we hope all of us will grow to realise is that in dealing with The Powers That Be (commercially speaking, in reference to media), we are beckoning failure unless we become marketable enough to reach more people. Are honesty and spontaneity marketable qualities? We suppose we'll find out soon enough.

If you wish to contribute we invite

If you wish to contribute we invite your support, your ideas, art and articles. As you must have perceived, we are a low-budget, non-profit endeavor. There is no room for competitiveness between staff members; only the mutual desire to create something of interest to ourselves and those of you out there who share

our musical tastes and empathise with our views. This tabloid is designed, also, with the now defunct (extinct) radio station WGTB in mind. While this country remains free, let's strive to express our feelings wherever and whenever we can.....with PURPOSE.

Here is what we hope to be offering:

- Classified & personal adverts.... a mere .25 per line
- Commercial ads for music-related business supporting alternative music
- Musician's ads/logos/photos/ itineraries/news
- Fan club addresses and listings
- Info on vinyl collectables
- Tips on local venues
- Local and International music news
- Record and concert reviews
- Interviews
- Cartoons
- Letters to the Editor
- A monthly music quiz and crossword puzzle
- An advice and gossip column

Please send all correspondence & material to;

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4120 N.41st Street,
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VENUES

Here is a rundown on local venues (clubs, etc.) that host new rock and roll acts from occasionally to regularly. A four star rating system based on location, quality and variety of bands, acoustics, atmosphere and value for the almighty dollar.

9:30 (930 F St. NW, DC) ****

Has to get the top rating for being superior in at least two of the above areas. The space, although smallish (by New York standards), is comfortable. One can move about rather easily, sit at the back bar, or at tables in the back corridor. The large front room emphasizes dancing and a bar is available there too. Bands vary from local unknowns to well known (in England anyway) British bands, and this is where 9:30 stands tall- the belief and daring to book lesser known and extreme or experimental bands. Four stars just for that! Sound can range from fair to good, drinks moderately priced, snacks available. Wed-Sat, occasional Sun. gigs, DJ-dancing Wed. adm. 1-5\$.

BAYOU (3135 K St. NW, DC) ***

Generally speaking, the best sound system in the city. Fairly good selection of local and out-of-town bands, however, on a much less regular schedule than 9:30. If the bouncers are in a good mood one can have an enjoyable evening there. Two floors, two bars, fairly spacious. Drink prices are a little high, but usually adm. fee is kept at \$5 or under, so you can get by without too much expense. Snacks available, recorded music between acts tends to be uninteresting. Mon-Sat, with some Mondays designated as "New Wave Night"

PSYCHEDELIC (4846 Cordell Ave, Bethesda, MD) ** 1/2

Despite major renovations and increased capacity the 'Delly' remains uncomfortable more often than not. The sound ricochets off the metal ceiling and scatters throughout the room. This club has all the feeling of one of those big Texas bar-b-que barns. Still, one can find some good rock and roll there. On occasion, it is fairly relaxing, and adm. fee and the drink prices tend to be low.

ONE FLIGHT UP (4934 B Wisconsin Ave., NW, DC) ** 1/2

A small congested place, One Flight Up was one of the first places one could go to listen and dance to 'new wave' music on a weekly basis. People are generally friendly, although one can never predict what type of crowd will show on any given evening. Local bands appear weekly. Drink prices are low and dance floor is small.

SCANDALS (1236 Wisconsin Ave., NW, DC) **

Not sure of their status these days. You may find a local band pound-ing away in the small back room, or a dj spinning discs. It's a rather curious environment with pompous Georgetown types sequestered in the front bar watching football- but, watch out if the Untouchables and Teen Idles play there! Call for info.

DESPERADO'S (3350 M St., NW, DC) **

The name evokes images of a dusty, old western, shoot-em-up style saloon. While many bands that are booked-in to this establishment are akin to the above image, the occasional local & national 'rock and roll' band will put in an appearance. The two roomed, two tiered Desperado's doesn't offer the best sound system, but the moderately low priced drinks and cover slightly make up for it.

SORRY.... We missed a few check out Reeks and the CHANCERY

45³

REVIEWS

45³

JAMES "BLOOD" ULMER...Are You Glad To Be In America? (Rough Trade)

Well, in a sense, yes. My favorite record of the past month, and it should be yours too. The guitarist Ulmer and his band really cook with their hybrid funk/punk, soul/jazz sound. What really propels this song is Ulmer's intense, blistering, idiosyncratic guitar work. The repeated five note two chord, nine note riff at the end of the song is one of the most memorable in some time. Ulmer's jazz influences are obvious, but he chops them up and spits them out again into something unique. Those of you who might be afraid of another George Benson have no fear- this is a far cry from the MOR jazz/pop that he turns out. If there is one weakness at all in this record, it is Ulmer's vocal, which is nothing out of the ordinary, but it does not hurt the overall impact of this fine record. Give it a listen. This is one American artist you can afford to support. T.B.

CAUGHT YOU-
解

STEEL PULSE...Caught You Dancing (Island)

For those of you who like their reggae without politics. Some purists might find this "light", or lacking passion, but I find it irresistible. This is dancing reggae with a tune. I kept singing to myself day in and day out. It may not be the most innovative reggae going, but it certainly satisfies me. T.B.

ADAM AND THE ANTS....Dog Eat Dog (CBS UK)

After a fairly rousing debut single on CBS (Kings of the Wild Frontier), A&theA's have fired a real dud with this one. Posing certainly is becoming high fashion. The much heralded flip side "Physical(Your So)" is abysmal. T.B.

THE MONOCHROME SET



LINES

THE MONOCHROME SET...405 Lines (Dindisc)

The latest offering from one of the more intriguing outfits going happens to be somewhat of a letdown after their fine debut LP "Strange Boutique". The A side is an instrumental along the lines (pardon me) of their earlier instrumental work, but lacking the vitality. The B side is a live version of "Goodbye Joe", available on the LP, so if you are a fan of the Set, be satisfied for the moment with the album and first three singles on Rough Trade. T.B.

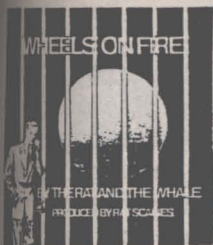
THE FALL....Totally Wired (Rough Trade)

Ah, the Fall keep turning out pieces of gems when put together some day may equal the Hope diamond. Is it my imagination or does vocalist/penman Mark E Smith seem to be writing lyrics that we can at once identify with? Once one of the most enigmatic bands, the Fall suddenly appear relaxed, willing to poke fun at themselves as well as the public. The structures of the past few songs are becoming more classic in the rock tradition, which bodes well for those who could not tolerate the anarchic nature of their earlier work. More accessible, more danceable- all in all a healthy sign. But, you old Fall fans- don't count them out yet- one never knows what to expect from this band. T.B.



THE JARS..Start Rite Now b/w Psycho/Electric Third Rail (Subteranean)

'Start Rite Now' has the semblance of Tina Peel with brains. It has the same characteristic farfisa, but does lend itself to frivolity. The Sonics' 'Psycho' is mummied up and camouflaged, yet it still carries the vitality of the original. S.G.



THE RAT AND THE WHALE.... Wheels On Fire (Rewind)

A 'Rat (Chris Miller)
Scabies' production, sent
me by the Man! Bob Dylan
never sounded so good!

I'm pleased to announce

that the Rat is quite capable, as a pro-
ducer, as you'll see if you buy it. I do
not know much about the band, but that fe-
male vocalist does seem to own a marketable
voice. Musically, it is good rock, though
not Punk as one might predict. There's a
bit of psychedelic guitar waking Jefferson
Airplane from the dead, but not arousing
Hendrix to full attention I'm afraid;
that's on B-side...same song, different
mix. X.

More from the King Of Reverb...



THE SATELLITES..Urbane Gorilla (Rewind)

More Punk than the above,
'Scabies' production. Too
bad the cover-art isn't
better, as it might serve

to be more inviting. Solid Punk, in the
original DAMNED tradition, but.....it's
not an imitation of it. If you chance to
see these, or a friend has them, you may
want to listen & add them to your collect-
ables. Note- The Damned just recorded a
new LP & single.....look for them; a US
tour soon! X.



THE BUSH TETRADS..Too Many Creeps b/w Snakes Crawl/ You Taste Like The Tropics

With scant guitar, funky
bass lines and extraneous
vocals, the Bush Tetrads
create some inventive

music. 'Too Many Creeps' is a repititious
dance rhythm about being constantly plagued
by people. "Snakes Crawl" has a steady
backbeat with extemporized two word declarat-
ory statements. On the brief 'Tropics',
the Tetrads put it all togrther to make a
memorable modern-dance song. S.G.

A BIG PISS OFF TO THE MUSICK-BIZ!

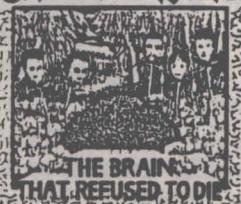


HONEY BANE..Girl On The Run (Crass/Rough Trade)EP

"A Big Piss-Off To The
Musick-Biz.....YOU CAN BE
YOU." Her voice is as

sincere & unassuming as
her songs. Is this the wise youth of the
future? The theme is abortion on A-side &
porno on B; treated with fresh insight.....
and not with a liberated woman cliché.
Frantic, desperate and uncorrupt. The 3rd
song (there're 2 on side B) is called & is
about 'Boring Conversations'; opens with
awful spanish guitar, like a ballad. The
composition of a girl of 15. Interesting. X.

SLICKEE BOYS



THE SLICKEE BOYS.....The Brain That Refused To Die

'The Brain' is a novelty
in the mold of the Cramps.
This song works in their
live set, but is not the
logical followup to the
classic 'Gotta Tell Me Why'. With outstand-
ing originals in their repertoire, one won-
ders why this was picked for vinyl product.
'Love In', propelled by Marshall Keith's
LSD-soaked fuzztone guitar is akin to the
Monkees' 'Stepping Stone'. As one of the
highlights of their live show, with the
psychedelic effects of flickering strobe
lights and the go-going Slickettes, 'Love
In' retains the quintessence of the psych-
edelic-garage bands of the 60's. S.G.

THE SWINGING CATS....Away (2-Tone)

It's another SKA band! This one
really shows promise, if the 45 is any in-
dication of their ability to perform. I
wouldn't call it superior, compared to the
likes of Madness; approaching Selecter,
though not making any social comments, as
yet. The vocals sound as though they may
be compressed, in the studio, to give the
singer fuller presence (as a lot are), but
her tonal quality is lacking somehow. 'Man-
tovani', the B-side is an instrumental,
bordering on Calipso, with girlie la-la-la's
every few measures. I bought it for the
A-side. X.



THE JAM Start (Polydor)

Well, here we have it - another apparent rip-off, like the B-side of their last single 'Going Underground', it appears to be another rip-off of the riff from The Beatles' 'Taxman'. Aside

from that, however, The Jam are absolutely one of the finest bands to come out of England since The Who. They are the original mod revivalists and share whirlwinds of talent and energy between them. Though the A-side does contain that bit of borrowed enchantment, it stands alone, as an enjoyable and worthwhile piece of music. What you give is what you get. B-side 'Liza Radley' is more of a ballad, but bouncy, and continues to display, as other Jam material, Paul Weller's remarkable ability, as an outstanding lyricist. X.



GENERATION X... Dancing with Myself (Chrysalis)

They've kept us waiting, but you will find that it's been well worth it! G-X, one of the first punk bands to emerge from the U.K., circa '77, are mostly remembered

for 'Your Generation', 'Ready, Steady, Go' & 'Wild Youth.' It is my opinion that with their 2nd lp, produced by Mott The Hoople's Ian Hunter, they lost touch with themselves. With this new 45 the band seems to have regained it's old magic. The A-side expresses introspection, but musically is fast, catchy and vital. The B-side, 'Ugly Rash' is more of a reggae beat; pleasant, danceable ska style & there is a slight dub mix towards the last half. (GX were one of the first white bands to incorporate reggae style dub mixing into their songs and deserve credit for it) It's good to see Billy Idol's face back in circulation again. X.



COMSAT ANGELS... Independence Day (Polydor)

An awfully strong A side from this up and coming Sheffield, England band. They're probing in Joy Division's universe, with less sense of impending doom, which will relieve some

people. Beginning with subtle textures, 'Independence Day' builds with intensity and power to a raging finale - but, it's always under control. An intelligent, gripping work. Look forward to more! T.B.

THE PROFESSIONALS.....One Two Three (Virgin ep)

The closest thing to the Sex Pistols' first works, minus J. (Rotten) Lydon. Musically very hard, fairly slick in production, with surprisingly pleasing vocals, though not at all in the Rotten style (either Pistols or post Pistols). Their version of Lou Reed's 'White Light White Heat' is just about the best ever recorded, while the Presley cover 'Baby I Don't Care', although quite good, tries too hard to sound like the original. The title cut original is worth the bother. This is great R&R, not so much punk, per se. My major complaint: I don't like Steve Jones professional business suit on the enclosed glossy poster. Note: Paul Cook and Steve Jones are still alive!!! X.



U.K. SUBS... Party in Paris (Gem)

Not as effective as some of their previous releases, but a solid, strong, consistent rocker. The A-side is enthusiastic, musically, but the theme seems out of character.

It is a sarcastic comment about Paris and since Captain Sensible plays keyboards I can see the connection.... (French Connection ???Ha-ha, bad joke.) The Damned were arrested in Paris about two years ago. ('OO -LA-LA, OO -LAY-LAY...') Side-B has good intentions but the melody line is lacking, which hurts the vocals. The chorus is explosive, but the song peters out, just as you start getting into it! They shoulda spent more time on this side. All-in-all, it blasts you off your tan bum flaps, in the Subs' tradition. X.

ANGELIC UPSTARTS....Last Night Another Soldier (EMI)

More war themes! Wonder if the end of the world is nigh? These fellows have improved and seem to be gaining a stable spot in British punk. The single is well-produced, but remains raw enough. Convincing and worthy of the subject it stridently attempts to tackle: the victimized soldier..unnamed. 'The Man Who Came In From The Beano' is adequate enough, though the title evades appreciation from us Yanks. X.

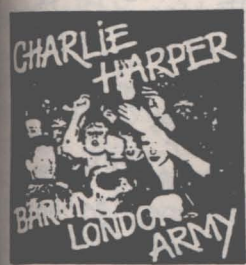
Bow-Wow-Wow was created to dispell the rumor that Malcolm has gone to the dogs.



BUZZCOCKS..Are Everthing
(United Artists)

Huumm.....What's that familar melody? Sounds like, but could it be? No, not 'Wendy' by the Association? Well...who

cares! This single is by one of my all-time fave groups & I get nostalgic too! Lyrics are still in the vein of the last LP, 'A Different Kind Of Tension', excellent and questioning. Now, that side was a Pete Shelley creation, while Steve Diggle takes up the rear. The Diggle side, 'Why She's A Girl From th'Chainstore', is equally as bright, only the lyrics aren't aiming at the enigma of life, in the modern world. Up to the Buzzcocks standards? I'd say ALMOST. X.



UK SUBS' CHARLIE HARPER..
Barney London Army (Gem)

Not a better anthem since 'If The Kids Are United', by Sham 69! Powerful, compleling and extremely

catchy, A punk marching song. The B-side, 'Talk Is Cheap', stands on it's own; actual A-side material. UK SUBS' core is Charlie Harper. Though there is a bit of old NEW YORK DOLLS influence audible, there is the ever-present sense of committment Charlie seems to be loved for, as Jimmy Pursey was. A great 45. (C.H. wrote & produced it too..seems the trend these days, but he's good at it.) X.



BOW-WOW-WOW...C30 C60 C90
Go! (EMI)

Wow! Don't care if every one thinks McClaren is a rip-off artist- this enthusiastic little Asian gal proclaiming the virtue

of taping as opposed to buying vinyl over that jangly garage guitar, and pseudo-African drumbeat immediately won me over. The punk spirit lives with this one. T.B.

JOHN FOXX....Burning Car (Virgin)

More mechanical drivrel from the ex-Ultravox vocalist. Expression without passion. We don't need any more of it. T.B.



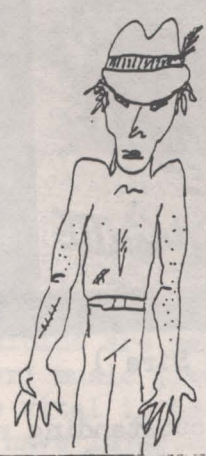
CRIME...Gangster Funk
(B-Square)

Open up the door, it's too funky in here. Funk with a bite. On 'Gangster Funk' these hoods heist James Brown and getaway clean. This isn't laden with a disco beat, but fortifies the 'Godfather's' groove. Puts our own pseudo-funksters the Catholics to shame. The other side 'Maserati' gets away from the groove and they try to pull a 'Fast' one. S.G.

....Re-release of the Month....

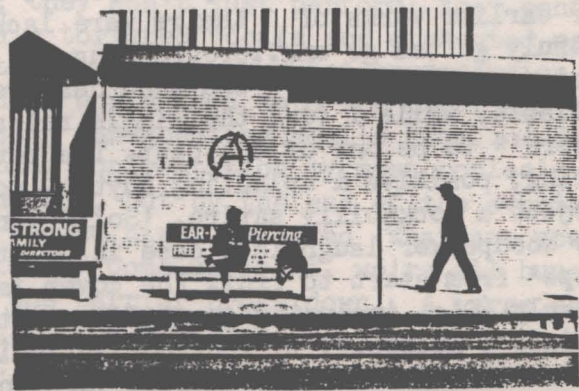
GEORGIE FAME...Blue Beat (RSO
Re-Runs import e.p.)
Wonderful version of 'Madness' recorded in 1964. If you like Ska or Bluebeat you will find this extremely interesting, if not downright enjoyable. I recommend it, collector or not. X.

SID IS NOT DEAD:
part one



Sid incognito
as German tourist

Thanks to Katie for cartoons!



SPECIALS....More Specials (2-Tone/Chrysalis)

A lot of production on this one. Sounds more like a sound track, but a busy one. In some places it takes on quite a range of influences not related solely to ska. There's calypso, soul (lots of 60's horn work), reggae, James Bond rip-offs, (which Magazine and Selecter have already done with succesful results). One of the more concisive things about the album is the lyric sheet: they are good, bordering on excellent. My summation: Too many styles mixed together sound vile. 'International Jet Set' is very Zappa-esque, although entertaining; the Zappa style does loom LARGE over one's head while attempting to be objective(!) The lp opens and ends with a cute little jingle - 'enjoy yourself (it's later than you think'). Review your extravagance! The message takes up where the music detracts.

Recommended LP's
SKIDS - The Absolute Game
UB40 - Signing Off
MIKEY DREAD - World War III

MADNESS....Absolutely (Sire)

Clearly one of the most outstanding releases of the year. Madness remain the vital, warm & eccentric fellows they began as, but now have developed something which was no real surprise to me; really pertinent and superb lyrics. This is not to infer that other earlier works of theirs were lacking. As others fade away the truly gifted go on...progressing and refreshing us. The musicianship of this new ska band deserves Knighthood. All songs are viable, while I feel the single release from the lp 'Baggy Trousers'* to be one of the best. The entire lp rides with overpowering, positive & uplifting rhythm - mostly ska... but they interject a rockabilly satire. 'Solid Gone', trailing off with Woody Woodpecker laugh is a case in point. The album is addictive & 'tops' from start to fini. The cover is quite reminiscent of the early 60's, including great liner notes from London's SOUNDS magazine. A necessity to your collection! * The side of the single, 'The Business' is an instrumental version of the lp cut and worth buying the single for - I promise!

LPs

DEAD KENNEDYS...Fresh Fruit For Rotting Vegetables (Cherry Red)

If these are the Fresh Fruits, be real for the poison apple! I don't think any is as keen on the subject of war, bar- Shri nel! The front cover is destructive & the reverse: deceptive. When it comes to the sic...WELL...it's proficient, as rock goes, without question: ABRASIVE. If you want to be enticed into violence or you are still st ewing over a trauma from the past, you will see yourself, and maybe even self-destruct. Really, I'm being awfully harsh, BUT...the album lends itself to just that! On a positive note: the Dead K's may very well fit, as the Country Joe & The Fish of the 80's! (Only they used their satire to a constructive end. Without hesitation: 'Holiday In Cambodia' is their true contribution, as a Punk band trying not to be too over indulgent in that role. (They do over indulge, in it, otherwise.) 'California Uber Allies' refers to Gov. J. Brown becoming President, and forcing the country to live as th' California hippies do... an' have a Smile Face, as their (our) new symbol; THAT I like; good satire is hard to find. (on the badges available, representing that song...a Swastika is used. Pro-Nazi?) Aside from their version of 'Viva Las Vegas' it's all pretty brutal. If you eat or Kill Babies, you'll love it! NOT I.

DELTA 5.....9:30, Sept. 14

Every once in awhile a band comes along with no major record label hype or promotion and virtually no exposure in this country, but still manages to make a club hop because their music is so good. Such was the case with Delta 5. With just two independent 45's available as imports here that received occasional plays by club dj's, the Five attracted a medium sized, but very enthusiastic crowd that danced (me included), their way through a dozen funk based songs, including the popular 'You' and 'Mind your own Business', plus a smashing version of the classic 'Where were You?' by the Mekons. The novel use of twin basses combined with solid, steady drumming creates a firm bottom sound that is dance oriented with a capital "D". Guitar chords shoot everywhere but always seem to land on the beat. This is their own peculiar brand of punk meets punk, with perhaps a little r&b and jazz thrown in. It's tough, but delicate. Out of kilter, but balanced. All in all, a breath of very fresh air, and this is an honest band—no pretensions, they gave all, enjoyed what they were doing, and pleased a lot of people. Let's hope that more bands with this kind of low profile and the goods to deliver come through this town..... which leads me to the next review.....

PSYCHEDELIC FURS.....9:30, Sept. 28

Some of my 'pals' had told me how excited they were about the Furs playing here and I really couldn't share their enthusiasm because I had heard only two of their songs, one which I thought was OK and the other which I didn't care for at all. Anyway, I had my reservations, and this show lived up to them. This band has managed to lift things from I don't know how many bands and have masqueraded them into sounding like something vaguely original. They had virtually no stage presence, except for the 'vocalist', who really thought he must have been John Lydon. With a sore throat. The mannerisms. The vocal phrasing. All there. And I wasn't sleeping, but I could have sworn that when listening to the uptempo numbers I heard the same one over and over again. I'm sorry, but as it stands now this band is highly overrated. BRING BACK DELTAS!



SUICIDE.....9:30, Sept. 12 & 13

Suicide are making the most vital 'synthesizer' music I've heard. And one reason it's so vital is because Alan Vega and Martin Rev have injected new blood into traditional rock and roll structures. They emit a raw, primal sound and visual experience. But, they don't just perform; they confront. Vega's tortured vocals and distorted poses kept the viewers in quiet apprehension. Then he would leap onto the floor and snarl in some unsuspecting soul's face. A disturbing confrontation by most popes's standards, but by the end of the evening on the second night he asked 'What are you afraid of? Come up front, we're all human.' And the barrier broke down. A large segment of the crowd was dancing to some of the most powerful music I have heard in a long time. T.E.

THE FAST....Desperado's, Sept. 25

The Fast blew into town and kindled the diminutive audience with their zealous performance. Clad in exorbitant leather gear, the Fast belted out two overpowering sets. Paul Zone's potent vocals and Miki Zone's embroiled guitar made an ample combination. Their newest single 'Cars Crash' and 'B-Movies' were performed along with favorites such as 'Kids Just Wanna Dance' and 'Coney Island Chaos'. 'These Boots Were Made For Walking' was done with combat boots in mind, instead of go-go. Despite the problems with monitors and the mix, openers Tru Fax & The Insaniacs sparkled on 'Bad Idea' and 'Nice Girls'. Diana Quinn's refreshing voice makes every song bouyant. Look for their debut album in the near future. S.G.

VAPORS....Bayou, Oct. 8

I must admit to liking the Top Ten British hit "Turning Japanese". It is a clear, well crafted pop song, full of hooks and very danceable. However, after hearing them plow through over a dozen more songs from their album and previous singles, only one or two seemed to have much impact on me. Not that they didn't try. They played their hearts out, but they were playing songs I've heard a million times before from the mid 60's to the present, and they weren't much different. Comparisons with the Jam have been made, but the Vapors aren't even in the ballpark. About all they threw were fast balls -no change-ups. It never ceases to amaze me how innocuous bards such as this can whip the crowd into such a frenzy. I left feeling cheated. T.B.

STIFF LITTLE FINGERS...Bayou, Oct. 20

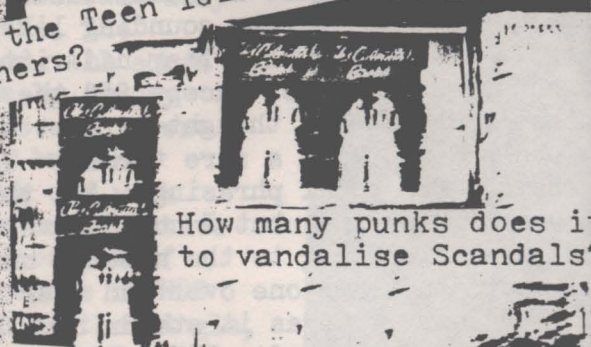
Does anyone else feel that 'punk' has become too neatly packaged these days? The slogans, cliches, black leather, guitar buzz. It was all too evident. The Fingers followed on the coattails of the first punk wave and released a fine, raucous debut lp in '78 -it's sheer intensity and conviction made me a fan. But what happened?? I felt that these guys were just going through the motions. "Johnny Was", the great Bob Marley tune had some feeling (not approaching Marley's), but they slaughtered "Doesn't Make It All Right" by the Specials. Their biggest British hit "Alternative Ulster" was delivered with some of the original spark, I thought, but the rest were dull. I wasn't left 'at the edge' -I was left out in the cold. T.B.



BURNING SPEAR....Bayou, Oct. 15

I eagerly awaited this one since it is not often that a top reggae band of this stature comes to D.C.. The Bayou was packed with black as well as white, and there was a long line outside waiting for the second show, so if the demand is here, why can't we see more bands of this caliber?? So- to the performance itself. The band opened, sans Winston Rodney, with a rather long winded instrumental that didn't go anywhere in particular and left me with fears of a dull, disappointing evening, but after that exercise, Rodney entered as a prophet sent to his people and all was well. Almost all was well. Rodney has the kind of presence that just draws others to him like metal filings to a magnet. His vocals oooozze with soul and I for one believe him. They delivered some of the favorites (The Sun, Old Marcus Garvey) and something from the new album (H.I.M.) in a perfunctory manner, and that is my only complaint. The songs didn't have the fire that I thought they would and one or two dragged on way too long. I can't compare it to any other Spear performances, but perhaps they'll be around again and, hopefully, rock a little harder. T.B.

Do the Teen Idles pull 7th grade boners?



How many punks does it take to vandalise Scandals?

Baggy clothing makes you forget everything

MONOCHROME SET....9:30, Oct.22

Talk about eccentric pop! Ok, some people will call 'em artsy, some will call 'em pretentious, but those critics are missing the ingenious humor, wit and originality of this quartet. Agreed, influences are apparent -60's surf music, Velvet Underground, even hoedown music! The lead vocalist is a romantic crooner, he probably listens to Frank at home. John Haney is an excellent drummer that holds together the runaway rhythms and Lester Square's stinging guitar work was a joy to behold in this age of guitar subterfuge. The tempo changes throw you off— People were trying so hard to dance, and most succeeded, having a good time with "The Monochrome Set", "Eine Symphonie des Grauens", "Martians Go Home", and "The Strange Boutique". The projected films didn't work, but it took little away from the invigorating set of songs the Monochromes put forth. A note of optimism goes out to support band R.E.M., one of the promising new bands in town. The Cure and Talking Heads are strong influences, but they have time to develop their own style.T.B.

IF YOU'D LIKE COPIES OF WGTB AND WAMU INTERVIEWS WITH THE FOLLOWING BANDS —

Buzzcocks(Pete Shelley)
Magazine(Howard Devoto)
Sham 69(Jimmy Pursey)
Madness(Suggs)
The Clash(Strummer/Headon)
999(Guy/Pablo)
John Foxx
David Johansen
Richard Hell
Black Market Baby
Urban Verbs
Penetrators
Bad Brains
Insect Surfers

Send 90 minute cassette, self-addressed,
stamped envelope to: (+\$2.00)

CAPITOL CRISIS
Happinest Estate,
4120 N.41st Street,
Arlington, VA 22207

SVT & TEEN IDIES 9:30 CLUB.....NOV. 6th

Most of the Punks were there and some Average people, too! Topping the bill was the California-based group SVT, starring x-hippie, x-Jefferson Airplane veteran Jack Cassidy, who looked and played very well. Though I found them too much in the realm of "older rock'n'roller tryin' to make good," Jack and his cohorts still were able to pack QUITE a punch! The crowd seemed to desire more Punk, instead of, (though it was good), rehashed-Rock; so when our beloved TEEN IDIES played, there came the expected resurgence of enthusiasm. Between songs, The T.I.'s and their fans chanted "Georgetown Punks", repeatedly, which meant nothing to anyone else. I found it hysterical, sad & confusing, as the last place in the world you'd ever expect apparent rebellious youth to identify with would be the Posh, shopping district of Georgetown! I guess they all live around there and it's their way of thinking they count, as a few colorful characters, dotting the busied streets.

This was supposed to mark the last gig for the Teeny-Punk band, but I suspect it's just a ploy, to gain our prospective attention, as this makes the 2nd or 3rd announced, last gig! Only the TEEN IDIES know for sure...and I'm hoping they'll prove me right, as I Luv the little buggars & am hopeful they'll stick around. In case you haven't seen them, they're awfully like the early Cortinas or The Models, from England. There are other traces of Punk influence, but I'm convinced they are trying to be themselves. The lyrics really are an enigma to discern, so we've taken the liberty of printing a few. TEEN IDIES are no older than 16 to 19.....and I bet SVT wishes they could be 16-Again! (Gee Mc Teo!) x

Black Market Baby will be opening for The Stranglers at the Ontario Theater on Nov. 28. Their single 'World at War'/ Sally is due on Thanksgiving, the 27th.

999 and Athletico Spizz 80 play The Bayou Nov. 30th

Iggy Pop performs at The Ontario on Dec. 4, supported by Joan Jett(ex - Runaways) and Bad Brains

The Untouchables will be rscording a live album with The Nurses and several other local bands at Reeks Nov.

We will be featuring reviews on all of the above(hopefully), plus a review and perhaps an interview with Gang of Four

Any concert reviews of photos you would care to submit would be welcomed! This includes out of state , or even country for that matter.

REMEMBER! The scene youcrave should be the one you create!!!!

QUIZ.....

(We'll think of some kind of PRIZE for the best answers)

1. Why do Punks wear tartan?
2. Who wrote Revolt Into Style and how does it pertain to music today?
3. Which songs performed by The Clash refer to Biblical prophecy?
4. In the '60's, who inspired & designed the biggest fashion trend for women, in England?
5. What band invented a dance that was done like an incorrect jumping-jack? What was it called?
6. Does the lead singer for Bad Manners have an inflated ego or just an inflated body stocking?
7. Do you think British bands ever think about or even remember Washington audiences? What is predominate in their recollection, if so?
8. Why did Georgie Fame say " Neh-Neh " to a continued music career, in the Mersey Beat era?
9. Are Madness a serious band?
10. What is the incorrect use of soap?

.....MOVIE OF THE YEAR.....

...A Review....by Xyra.....

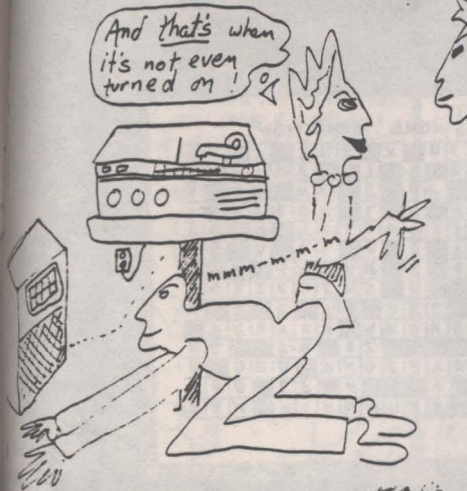
The Elephant

THE ELEPHANT MAN



Tragic yet triumphant! A true test of human morality and sensitivity, which should change the lives of all who see. If you can't appreciate any good in your life at present, The Elephant Man should blast away your misconceptions. In our time of apparent ease, in stressing physical beauty and obtaining it by either surgical or cosmetic means, we sometimes forget how vulnerable and temporary our physical forms really are. David Lynch, known for his midnight masterpiece Eraserhead, directed, and constructed an accurate sense of time and mood with his stark, surrealistic film techniques. The use of black and white is not out of fashion alone. John Merrick, on whom the film is based, was a real man. He was put on display and considered a hopeless freak - much in the same respect as Christ was. Within, what most perceived as a hideous form, was an intelligent, sensitive human being, imprisoned by the lack of understanding around him; subject to human condemnation for his ugliness - his uniqueness. It is a true story. Subconscious flashes are repeated throughout by dreamy, superimposed images reflecting the anguish in Merrick's mind. The ending surprises, and gives hope for a more understanding humanity.

SYMPTOMS OF LISTENING TO DRUID ROCK



Black Market Baby is an adolescent Asian band with heavy mental leanings

ONE MORE Review...

STIFF LITTLE FINGERS...Hanx (Chrysalis)

If you became disillusioned with the Clash, Here's your replacement! For those who have been familiar with SLF, you'll agree that this new lp is closest to live and yet clearly produced, while maintaining razor-sharp intensity & NO compromise. Most of the cuts are Punk, while sneaking in unexpected reggae beats and there is one definite reggae #, of utmost quality: 'Johnny Was', written by Bob Marley. (I'd have to say that's just about my fave; the drumming is clever and powerful; it goes right up your spine! The vocals & guitars are good & the vocals remind one of Joe Strummer, though I hate to draw the comparison.) If you're in the local record shop, looking for something Punk and not too tiresome.... BUY THIS. They're from Ireland. They're verve & vital. Hanxxx!!! P.S. Meant to mention: the bass work on 'Tin Soldiers' is great! This album lives up to their A-1 single: 'Alternative Ulster'. X.

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Contributing Editor/
Writer...
Steve Gillis

(We all took part
in putting this
Rag together)

Send in your
TOP 20's

OUR

TOP 20's



1. START - The JAM
2. TAKE IT OR LEAVE - Madness
3. GOING UNDERGROUND - The JAM
4. GUNS OF BRIXTON - The CLASH
5. IF THE KIDS ARE UNITED - SHAM 66
6. I JUST CAN'T BE HAPPY TODAY - DAMNED
7. STARING AT THE RUDE BOYS - RUTS
8. SOLDIER - 999
9. AIRWAVES DREAMS - BUZZCOCKS
10. IN THE BEGINNING THERE WAS RHYTHM - SUITS
11. LIE LIE LIE - 999
12. WAKE UP AND LIVE - BOB MARLEY
13. DOWN IN THE TUBE STATION - JAM
14. JOHNNY WAS - STIFF LITTLE FINGERS
15. YOU CAN BE YOU - HONEY BANE
16. BARMY LONDON ARMY - CHARLIE HARRER
17. A SONG FROM UNDER THE FLOORBOARDS - MAGAZINE
18. AUTONOMY - BUZZCOCKS
19. OVER UNDER SIDEWAYS DOWN - YARD BIRDS
20. THE LIGHT POURS OUT OF ME - MAGAZINE

- .. YOUNG AND WILD - NAILS
- .. BABY COME BACK - EQUATORS
- .. HUNGRY FOR LOVE - REVILLOS
- .. AIRWAVES DREAM - BUZZCOCKS
- .. APOLOGIES - POINTED STICKS
- .. MAGAZINE GIRL - ROUSERS
- .. DANCING WITH MYSELF - GENERATION X
- .. GREEN HEARTS - LUXURY
- .. LOVE IN STEREO - THE MONKS
- .. MORE BOUNCE TO THE DUNCE - ZAPP
- .. ENOLA GAY - OMITD
- .. CIRCUS GAMES - SKIDS
- .. COOL - PYLON
- .. SPACER - SHEILA & B. DEVOTION
- .. A PLACE IN MY HEART - PROTEx
- .. YOU TASTE LIKE THE TROPICS - BUSH TETRAS
- .. PEOPLE - F-SYSTEMS
- .. 1-2-3 - HAUNTED
- .. HEARTS - NURSES
- .. MUG PUSH - BOOTSY

1. Wardance - KILLING JOKE
2. You - DELTA 5
3. Jumping Master - Mikey Dread
4. Totally Wired - THE FALL
5. Caught You Dancing - STEEL PULSE
6. Staring at the Rude Boys - RUTS
7. You Can Be You - HONEY BANE
8. A Means To An End - JOY DIVISION
9. Model Worker - MAGAZINE
10. Rock and Come In - BARRINGTON LEVY
11. Too Many Creeps - BUSH TETRAS
12. Nervous System - KILLING JOKE
13. Big Shot - THE BEAT
14. World is Africa - BLACK UMURU
15. The Suit - PIL
16. Silicone Chip - BASEMENT 5
17. Are You Receiving - KILLING JOKE
18. Trophy - Siouxsie AND THE BANSHEES
19. All That Jazz - ECHO & THE BUNNYMEN
20. Dubbing is a Must - PABLO MOSES

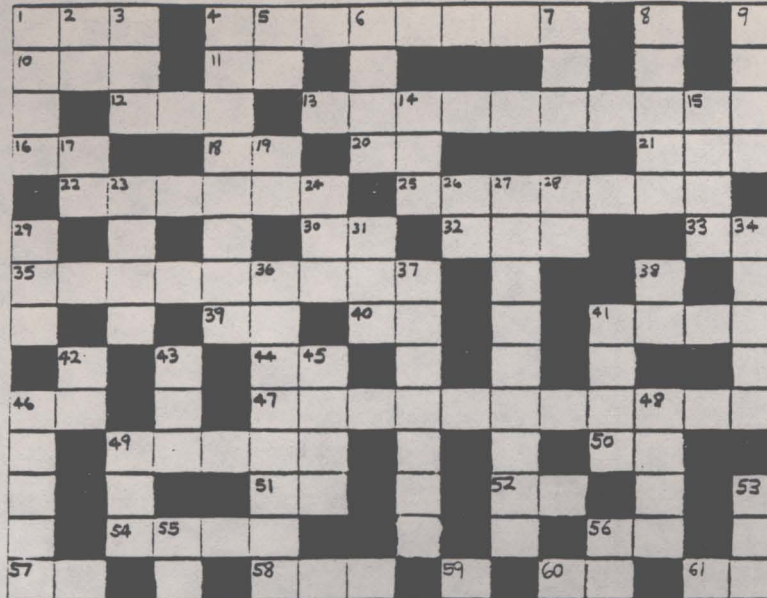
CROSSWORD SOLUTION



CROSSWORD

ACROSS

1. Songs include "Private Hell"
 2. New English band with song "Tom Hark"
 3. Baltimore band
 4. Album (abbr.)
 5. Vancouver punk band
 6. Songs include "Jimmy Jimmy"
 7. Member of the Motors (abbr.)
 8. Member of the Dead Boys (abbr.)
 9. Ex-Roxy Music bassist (Siren) (abbr.)
 10. Hit Love song "Let's"
 11. Songs include "Don't Rong Me Up"
 12. Songs include "One Step Beyond"
 13. Ex-member of the Adverts (abbr.)
 14. John Lydon's band (abbr.)
 15. Tommy Ramone's real name (abbr.)
 16. Songs include "What Do I Get"
 17. Ex-Rich Kids guitarist, now Generation X
 18. Name as two down (abbr.)
 19. Across first name
 20. Her songs include "Home" & "Lucky Number" (abbr.)
 21. Their Rough Trade LP is entitled "Voices of America" (abbr.)
 22. 20/20 song
 23. Atlanta band
 24. Various Artists (abbr.)
 25. Boston band (abbr.)
 26. Gregg's vocalist (abbr.)
 27. Songs include "Dot Dash"
 28. Leader of Pere Ubu (abbr.)
 29. Member of the Stranglers (abbr.)
 30. The Irish "Clash" (abbr.)
 31. Los Angeles band
 32. Songs include "Yummy, Yummy, Yummy" (abbr.)
 33. The Only Ones leader (abbr.)

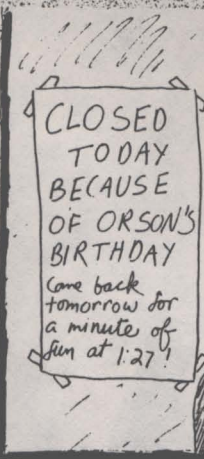


DOWN

1. Ramones guitarist first name
 2. The Sensational Alex Harvey (abbr.)
 3. Trend revived from the 60's
 4. The Japanese Devo
 5. Jimmy Osterberg (abbr.)
 6. Leader of the Shirts first name
 7. Jack Cassidy's band
 8. Clash member last name
 9. Miki Zane's band
 10. Record label of Slaughter
 11. The coast the Ramones are from
 12. _____ & the Rumour (abbr.)
 13. Member of Chic (abbr.)
 14. Ex-local band (now part of Nightman)
 15. Songs include "Waiting for Nigel"
 16. Member of ITC (abbr.)
 17. Local band
 18. Member of Rockpile (abbr.)
 19. Pere
 20. Specials, Selector, Bad Manners, etc.
 21. Songs include "Pump It Up"
 22. Peter Perrett's band
 23. Member of the Buscocks
 24. Ex-New York Doll guitarist (abbr.)
 25. Same as 41 across
 26. Ex-member of Blondie (abbr.)
 27. Trouble
 28. Lovich first name
 29. Songs include "White Riot"
 30. Songs include "She Don't Know Why I'm Here"
 31. Sound made & seen on the Batman show
 32. Songs include "Shakeaway"
 33. Former leader of the Stooges (abbr.)
 34. Member of Rockpile (abbr.)

Be sure to catch Wales' Young Marble Giants Nov. 19th at 9:30!

PHILLIP CATS





Yanx !!!